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Vincent of Beauvais Newsletter

Founded by Gregory G. Guzman

Editors: Hans Voorbij and Eva Albrecht

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Editorial

In the current edition of our Newsletter, we are featuring an abstract of Elisa Lonati's PhD thesis, in which she has conducted an in-depth study of the *Chronicon* of Helinand of Froidmont. We are thrilled to note that Helinand's work is once again the subject of scholarly research. Lonati's study has yielded fresh insights into the relationship between Helinand's oeuvre and that of Vincent of Beauvais. We are especially grateful to Dr. Lonati for her generosity in sharing this new knowledge with our readership.

We have recently redesigned the Vincent of Beauvais website. We have added a brand new educational section aimed at secondary school students and those who are seeking general knowledge about Vincent of Beauvais and his work. In the research section, you can find information on Vincent's life, the *Speculum maius* and its genesis, the *Opus universale de statu principis*, Vincent's theological works, and his *Liber consolatorius*. We have provided a general description of the contents of these works as well as all the manuscripts and editions that we know of. If you have any new information on these works, please feel free to share it with us. In the bibliography, you will find all the studies and articles on Vincent and his oeuvre over time. Lastly, you can find an overview of all Feature Articles published in the Newsletter so far. For all this, see: https://www.vincentiusbelvacensis.eu/

We conclude this editorial by appealing for contributions with a special emphasis on Feature Articles. We would be grateful for any information you can provide on papers, articles, books, or reviews on Vincent of Beauvais that you have presented or published.

Please send all your information to info.vincentiusbelvacensis@gmail.com.

Hans Voorbij and Eva Albrecht

New Research on a Major Source of Vincent of Beauvais: the *Chronicon* by Helinand of Froidmont

Elisa Lonati

(LabEx HaStec, AHLOMA, CRH, EHESS -- Paris)

Introduction

My doctoral thesis – which I defended on 17 December 2022, at the École Pratique des Hautes Études - PSL (Paris) – focuses on the *Chronicon* by the Cistercian Helinand of Froidmont, a work that has interested researchers for a long time but has not been thoroughly explored yet.[1] My research delved into its genesis, transmission, and reception in a comprehensive and interdisciplinary manner. To shed new light on the work, I used a combination of philological and historical studies. Although my survey is not exhaustive, I offer some new methodological approaches and present a wide range of new data to encourage more in-depth studies of this unique work and its remarkable author.

The PhD is divided into three volumes. The first volume is a monographic study that focuses on the transmission of the *Chronicon*, several of its sources, and its reception in works that postdate it by a few years. The second volume contains four appendices that include a series of tables and lists related to the *Chronicon* and its reuses. Finally, the third volume is dedicated to the critical edition of two books – book 14 for ancient history and book 45 for medieval history.

While my study is currently being developed into a monograph, book 45 will serve as the foundation stone of a new critical edition of *Chronicon* 45-49. Since books 13-18 were particularly studied during the PhD, it would be possible to contribute to the edition of *Chronicon* 1-18, which is

[1] This feature article is a summary of the following PhD: Elisa Lonati, *Édition, étude des sources et de la réception du Chronicon d'Hélinand de Froidmont / Edizione, studio delle fonti e della ricezione del Chronicon di Elinando di Froidmont* – École Pratique des Hautes Études - PSL (Paris) and Scuola Normale Superiore (Pisa), under the supervision of Anne-Marie Turcan-Verkerk and Giulia Ammannati (3 vols.: 684 + 125 + 213 pages).

currently being prepared for the *Corpus Christianorum* under the direction of the late Cornelius Kneepkens.

Helinand's biography and works

Helinand is a fascinating historical figure. He was born in northern France, probably in Picardy, around 1160. Interestingly, his family had to leave the actual Belgium due to their alleged involvement in the murder of Count Charles le Bon in Bruges in 1127. Helinand received his education from the English grammarian Ralph of Beauvais, a student of the renowned Peter Abelard. He was certainly in Paris as a young man before joining the Cistercian Abbey of Froidmont, near Beauvais, after 1180. While at the abbey, he wrote the *Vers de la mort*, which gained recognition for their polemical style and use of the so-called 'Helinandian' stanza. Additionally, Helinand authored a few letters, around 70 sermons, and a universal chronicle known as *Chronicon*. It is impressive to note that he was invited to preach in Toulouse in 1229 in support of the founding of the University and against the Cathar heresy. Unfortunately, there is no information available on his life after that date.

It is widely accepted that there are only a few certain facts known about Helinand of Froidmont's life and work. However, from the 17th century onwards, several people have tried to interpret and distort the limited information provided in his works and the numerous quotations of the *Chronicon* made by the encyclopaedist Vincent of Beauvais in his *Speculum Maius*. Over time, Helinand has been attributed with authorship of various works including Latin poems, biblical commentaries, hagiographic texts, and several treatises. However, the validity of his authorship has been disputed for some of these works, while for others, there is no evidence of their existence beyond sections of the *Chronicon* that were inserted into Vincent of Beauvais's encyclopaedia, and detached themselves to spread independently.

Helinand's sermons are a valuable complement to the *Chronicon* in many ways. They provide insights into the author's biographical information, his interests, reading, and rhetorical skills. Despite the significant research conducted by Beverly M. Kienzle decades ago, these sermons are still largely unpublished and lesser-known. My PhD emphasizes the importance of further reflection on their genesis and their relationship with the *Chronicon*. It is commonly thought that the *Chronicon* was created as a 'stockpile' of historically certified *exempla* for use in sermons. However, I propose that both the sermons and the *Chronicon* utilized the vast amount of material amassed by Helinand in different ways depending on the message they intended to convey. To demonstrate this theory is

one of the primary goals of my post-doctoral research, which I am currently conducting at the École des Hautes Études en Sciences Sociales in Paris.[2] The reconstruction of Helinand's working materials would also be possible because some collections of *exempla* produced around Clairvaux Abbey in the early 13th century used them, as I discovered during my PhD.

Imbalance and constants

In order to study the *Chronicon* in-depth, we need to gather all the scattered information on it, familiarize ourselves with different bibliographical approaches, embrace a large number of only partially known topics, and try to fill in the gaps. The *Chronicon* (this may not be the actual title chosen by the author) was written at the beginning of the 13th century and is an atypical universal chronicle. It covers the history of mankind from Creation to 1204 in forty-nine books, following the chronicle of Eusebius translated by Jerome for the ancient period and that of Sigebert of Gembloux for the medieval centuries. However, this chronological scheme is enriched by the insertion of a variety of supplements from different sources, such as chronicles and historical texts from Antiquity and the Middle Ages, theological and exegetical treatises, scientific texts, hagiographic accounts, visions of the afterlife, and literary works from diverse periods.

These supplements are presented in unexpected ways, sometimes even outside the chronological framework. Moreover, Helinand has devoted varying amounts of space to each theme and period, and his critical reflections are constantly inserted within the exposition of facts. All this makes the chronicle's structure quite irregular and unwieldy. The early books are rich in sources, with chronological discussions, thematic digressions, and critical commentaries by the author; the later books have fewer sources, which are not harmonized in detail, and the narrative is more neutral, traditional, and fast-paced. Despite this imbalance, there are some constants throughout the text that give it a certain homogeneity and unitary character. These constants emerge through the author's choices of structure, content, and type of sources, how he treats his models, the interventions he includes in his quotations, and the efforts he makes to solve the problems raised by conflicting sources.

Although Helinand's approach to the *Chronicon* is highly personal, he does not clarify the intended audience or the meaning of his work. He also did not include a prologue, epilogue, or

[2] *Hélinand de Froidmont, historien et prédicateur: techniques de constitution d'un savoir et de transmission de croyances*, project funded by LabEx HaStec, 2023-2024.

dedicatory epistle. Given its aspiration to completeness, scholars have compared the *Chronicon* to encyclopaedias from the 13th century, particularly Vincent of Beauvais's *Speculum Maius*. However, the *Chronicon* differs from them because it is guided by chronology instead of a systematic view of the world; Helinand integrates knowledge based on his own preferences, rather than in an organic way. His goal was to summarize all of mankind's knowledge in an annalistic order, indicating what ought to be retained, improved, and rejected to properly interpret the past and apply it to the present day. Helinand is a scholar who finds truth in the books and words of his predecessors but is little interested in being the observer and interpreter of his own time. This could be the reason why facts contemporary to the author are only briefly mentioned. It is feasible, though, that Helinand never had the chance or inclination to fully complete and revise his work.

An overview of the *Chronicon*

The *Chronicon* covers a wide range of topics, making it difficult to summarize what is included in each book and section; the fragmentary transmission of the text makes the task even more difficult (see below).

The initial books of the *Chronicon* blend theological and scientific approaches to depict the world's creation. They delve into topics like the nature of God, angels, demons, the human soul, and celestial phenomena. Then, an account of biblical history is provided, starting from Adam and ending with Jacob. But from book 5 onwards, the *Chronicon* also incorporates Greco-Latin history: the sacred and pagan histories interweave more and more, until the latter supplants the former. Books 6 and 8 are entirely digressive, with the former debunking the influence of stars on human life, and the latter questioning pagan theories about the soul and afterlife.

Books 9-12 cover the history from Moses to Joshua and review the gods and rituals of classical Greece until the fall of Troy. The foundation of the Latin kingdom and Rome, along with the creation of the Olympic Games, are then included. Book 16 marks the beginning of the Republic, also describing the wars between Greeks and Persians, and Athens and Sparta. Book 17 covers the growth of Rome and the foundation of the kingdom of Macedonia, setting the stage for book 18, which solely focuses on Alexander the Great.

Our knowledge of the content of books 19-44 is limited, as we can only rely on fragments. It is plausible that Helinand's primary focus was on republican and imperial Roman history, the birth of Jesus, and the evolution of Christianity. Additionally, he may have delved into theological debates surrounding the nature of Christ and recounted the miracles of the first saints. Notably, a few

important figures such as Cassiodorus and Benedict of Nursia, and early English history were discussed just before the start of book 45.

In books 45-47, Helinand relies on two main sources: Sigebert of Gembloux's chronicle and Guillaume of Malmesbury's *Gesta regum Anglorum*. He supplements these sources with quotations from texts about the papacy and the Frankish kingdom, as well as several hagiographical stories and visions.

Book 45, which begins in the year 634, is dominated in its second part by Charlemagne, while book 46 covers the period from 878 to 1066, including the Battle of Hastings. Book 47, which contains the account of the first crusade, ends around 1113 where Sigebert's chronicle originally ended.

Books 48-49 are based on the brief records in the continuations of Sigebert's chronicle, and they mainly focus on hagiographical and miraculous stories, particularly about recent Cistercian saints. After a very brief account of the years 1195-1204, the *Chronicon* ends abruptly without any real conclusion.

Misfortunes of the *Chronicon*

The *Chronicon* was a challenging piece of work that was possibly never widely distributed by its author. Sadly, due to several misfortunes between the 13th and 19th centuries, only a few witnesses of varying quality and nature remain today. Currently, only two manuscripts exist that cover the period from Creation to the death of Alexander the Great:

- Città del Vaticano, BAV, Reg. lat. 535, which covers books 1-18, was written in the early 13th century and was kept at the Cistercian Abbey of Beaupré; and
- London, BL, Cotton Claudius B.IX, which covers books 1-16 and was written in the early 15th century, arriving in Cambridge at King's Hall in 1435.

Bertrand Tissier's 1669 edition[3] is currently the only source for books 45-49, which cover medieval history, and is based on a 13th-century manuscript that was once kept at Froidmont before being transferred to Beauvais and disappearing around 1890. Unfortunately, books 19-44 are lost, but they were still available in 1435 when three volumes of the *Chronicon* arrived in Cambridge, of which only the first survives (now Cotton Claudius B.IX). However, the *Speculum Maius* of Vincent of Beauvais attests to many quotations from books 1-18, 19-44 and 45-49, mainly in its historical section, the

[3] B. Tissier, *Bibliotheca Patrum Cisterciensium*, vol. 7, Bonnefont, 1669; republished in *Patrologia Latina*, vol. 212, Paris, 1855.

Speculum Historiale. Moreover, the chronicle of the Cistercian Alberic of Trois-Fontaines (13th century) also contains quotations from books 45-49.

History divided the *Chronicon* into three blocks and the bibliography followed accordingly. Most of the attention has been given to books 1-18, but they remain unpublished as a whole and their sources have been little studied. Books 19-44 have not received much specific treatment, while books 45-49 have been mainly analysed because of their use of certain texts. There have been several reflections on the nature of the *Chronicon*, its links with contemporary scientific and philosophical theories, its relationship with the *Speculum Maius*, and specific quotations the latter borrowed from the former.

The transmission of the *Chronicon* re-examined

In light of the above problematic overview, I conducted additional studies on the transmission, sources, and fate of the *Chronicon*. These themes became the pillars of my PhD.

Books 1-18

I have conducted a full collation of books 13-18 and some surveys of books 1-12. The purpose of this analysis was to revisit the relationship between the two manuscripts of the *Chronicon*, Reg. lat. 535 and Cotton Claudius B.IX (henceforth referred to as *V* and *L*), and to evaluate a third partial witness, namely Vincent of Beauvais's *Speculum Maius*. Recent research has assumed that *L*, a newer witness full of errors and omissions, transmits a version of Helinand's text that is primitive and thus shorter, while *V*, an older and higher-quality witness, contains an expanded version that is the only one worth considering. However, my hypothesis is slightly different: *L*, *V* and Vincent may rely on an authorial draft that was characterized by visible additions, rewrites and variants noted in the margins, which led the copyists to misinterpret Helinand's intentions.

This theory could explain why one witness sometimes has a passage that the others do not or repeats a quotation more than once in a row, but also why variant readings that appear to be from the author are spread unevenly between the witnesses. Visibly, Helinand added synonyms to many common and personal nouns copied from the sources, and wanted to keep both the alternative elements in the main text; but the copyists removed some of them, and copied some in the text while others in the margins. I can confirm this hypothesis by reanalysing the chapter titles and marginal notes indicating sources and themes that Helinand created for the *Chronicon*. Monique Paulmier-

Foucart had transcribed all the titles and notes of *V*.[4] I restudied them in light of *L*, which conveys them partially, and I analysed for the first time the chapter tables preceding each book of *V*. This new information helps reconstruct the original paratexts of the *Chronicon* and the reason behind any altered phrasings.

Appendix 3 of my PhD offers a transcription of the chapter tables of *V*, systematically compared with the chapter titles in each book of the same *V* and what remains in *L*. Additionally, Appendix 4 offers some corrections to the transcription of the marginal notes of *V* published by M. Paulmier-Foucart, based on a fresh review of the witness.

The investigations conducted have revealed that the best way to restore Helinand's original writings, and his following modifications, is to consider all the testimonies available and to reassess the significance of *L* and Vincent. Additionally, these investigations have yielded new insights into Helinand's composition strategies, revealing his approach to selecting and reworking his sources, as well as his tendency to combine contradictory information without making a definitive choice.

Books 19-44

Retrieving fragments of books 19-44 from Vincent of Beauvais's *Speculum Maius* is a challenging task. At first glance, there are very few extracts explicitly attributed to Helinand in the *Speculum Historiale*, which is the part of Vincent's encyclopaedia that is closest to the *Chronicon* in terms of theme and structure. However, a closer study and comparison of the sources of Helinand and Vincent, their methods of composition, and their approaches reveal that there are no less than a hundred chapters of the *Historiale* containing one or more fragments of *Chronicon* 19-44. To identify these Helinandian materials, it is necessary to develop some reliable criteria: these criteria are related to 'typical sources' and 'typical themes', but also to 'structural trends'. For instance, there are works that Vincent never read, and all he quotes from them comes from Helinand. Also, there are themes, like chronological debates, that he surely inherited from Helinand. Moreover, he put many Helinandian quotations under his own source marker *Actor*, and he quoted them sequentially in one chapter or more. The section where these materials emerge most clearly is *Speculum Historiale* books 6-7, which corresponds to the books immediately following *Chronicon* 18. This section is about Roman history while some other fragments on English history come from books 23 and 24.

[4] M. Paulmier-Foucart, 'Hélinand de Froidmont. Pour éclairer les dix-huit premiers livres inédits de sa chronique. Édition des titres des chapitres et des notations marginales d'après le ms. du Vatican, Reg. lat. 535', in *Spicae*. *Cahiers de l'Atelier Vincent de Beauvais*, 4 (1986), pp. 81-254.

It is important to note that several problematic issues need to be considered in understanding Vincent's work. First of all, Vincent did not have access to the entire *Chronicon* as part of it was already lost to him. Additionally, he also might have missed many Helinandian materials as they appeared inconsistent or not strictly historical to him. Furthermore, there is no critical edition of the *Speculum Historiale*, which has undergone five versions: the earliest ones contained quotations then deleted by Vincent to replace them with other materials. Finally, while there are quotations from the *Chronicon* in other parts of the *Speculum Maius*, such as the *Speculum Naturale* and the *Speculum Doctrinale*, it is difficult to identify any quotations other than those explicitly attributed to Helinand. This is because the structure of these parts and most of their sources are far removed from those of the *Chronicon*. Even so, there is still room for progress in finding other Helinandian fragments in Vincent.

Books 45-49

In 1884, Léopold Delisle published a description and an incomplete transcription of the codex used by Bertrand Tissier for his edition of *Chronicon* 45-49 at Froidmont Abbey.[5] Later, the codex was transferred to the Grand Séminaire at Beauvais and went missing around 1890. Delisle's article is therefore a key source for re-evaluating the content and the history of this part of Helinand's work. First, it reveals that the Froidmont-Beauvais manuscript was a miscellany also containing an abridged version of the last books of the *Chronicon* and historical, geographical, and theological extracts. However, the connection between this material and the *Chronicon* is difficult to establish. Secondly, a comparison of Delisle's transcription of the last years of the *Chronicon* with Tissier's edition shows that Tissier omitted and corrupted some original words and gave the text a non-original arrangement.

However, when I re-examined Tissier's edition in light of Helinand's sources and users, namely Vincent and Alberic of Trois-Fontaines, I discovered that Tissier had corrupted many more Helinandian formulations. Throughout books 45-49, he omitted hundreds of words and often replaced the original terms with synonyms and palaeographically similar words. Additionally, he admitted to overlooking quotations due to their 'non-historical' content. While some of these corruptions may have been the result of a misreading of a difficult manuscript, it is evident that Tissier deliberately intervened in the text in the belief of improving it.

[5] L. Delisle, 'La chronique d'Hélinand moine de Froidmont', in *Notices et documents publiés par la Société de l'Histoire de France à l'occasion du cinquantième anniversaire de sa fondation*, 40 (1884), pp. 141-154.

To reconstruct Helinand's formulations, we therefore depend on Vincent and Alberic's quotations from the *Chronicon* and on the corresponding passages in Helinand's sources. The former are more useful than the latter, because Helinand often rewrote his models, but they are not always available. While Vincent faithfully copied the *Chronicon*, Alberic changed the text to a greater extent. Although the reliability of current editions of Alberic, Vincent and various sources is not entirely certain, I managed to improve the 1669 edition enormously. This shows the need for a new critical edition of books 45-49.

An edition of books 14 and 45

One of the immediate outcomes of my reflections is the (provisional) edition of books 14 and 45 that I have included in my dissertation. I chose these books because of their content, sources, and role in the overall structure of the *Chronicon*. I selected book 14 because it is the first book in its macro-section that combines chronological data and historical and literary additions in a balanced manner, and it is particularly attentive to classical history. On the other hand, I picked book 45 because it is a highly developed book that draws heavily from many historical sources characterizing the Helinandian narrative of the medieval centuries. Moreover, it cites numerous lives of saints, and it is possible to restore many passages that Tissier had omitted.

Book 14 covers a wide range of historical events. It begins with the first Olympiads, the establishment of democratic institutions in Athens and Sparta, and the foundation of Rome. The book then moves on to discuss the war between Sparta and Messene, as well as the successors of Romulus, up to Tarquin the Elder. The text also includes the history of various Greek cities, the kings of the Middle East, and the destruction of the Temple under Zedekiah. Throughout the book, many famous characters are introduced, such as Thales, Simonides, Solon, the ten Sibyls, the prophets Isaiah and Jeremiah, and the kings Midas and Gyges.

Book 45 follows the military and political events that the chronicle of Sigebert of Gembloux recounts from the year 634 onwards. The book also contains information on the papacy, the first English kings, and the kingdom of the Franks. Additionally, it features biographies of saints such as Fursy, Amand, Ansbert of Rouen, Wulfran of Sens, and Gengoul. The second part of the book is mainly focused on Charlemagne, who is mentioned through two major digressions. The first digression describes the war against the Arabs in Spain, including the famous episode of Roncesvalles. The second digression relates to how Charlemagne brought back the relics of Christ from Constantinople, which were later placed in Saint-Denis.

I have written an introduction for my edition of these two books. In the introduction, I emphasize the importance of using all the witnesses we have, including indirect ones like Vincent and Alberic, to reconstruct and verify the text of the *Chronicon*. I also stress the need to respect the marginal position of the notes on sources and themes and the importance of a complete and critical reconstruction of the paratexts. Furthermore, I argue that it is necessary to consider all the elements useful for understanding the genesis of the *Chronicon*, such as the remarkable lessons of the sources that show how Helinand reworked them and what modifications he inherited from the branches of the tradition he had for each of them. In general, my edition still poses some problems and remains open to future improvements, which may come from further investigations into the sources used by the *Chronicon* and more in-depth studies of the works by Vincent and Alberic.

Major sources of the *Chronicon*

In the second part of my PhD, I focused on some major sources of the *Chronicon*. These sources were selected based on the amount of text they provided to Helinand, the role they played in his intellectual project, and the different cultural environments they came from. I paid particular attention to how Vincent and Alberic used these texts, whether or not they knew them through the *Chronicon*. The nature of these sources is very varied, but history is mainly represented, and classical works are given great importance.

Although my overview of these sources is partial, it clearly illustrates the presence of two distinct components. These components are already evident from Helinand's biography and the choices he made in terms of content and polemics. On the one hand, Helinand was a Cistercian and a member of an abbey of the Clairvaux family: this means that he could take advantage of the impressive network of abbeys founded by Clairvaux's monks to reach particular versions and copies of certain texts – mainly historical works, which represent well the contemporary interests of this cultural milieu. On the other hand, Helinand studied in Paris as a young man, and he may have maintained connections with the Parisian milieu, as he quotes some rare texts – mainly classical texts – that were known to a few intellectuals working there in the 12th-13th centuries.

Helinand was someone who had a passion for both newly published works that were not widely known yet, and classical works that had only resurfaced during the 12th century. He was able to gather texts of diverse provenance, including many works that were mostly circulated in England. Even though there were also many compilations and collections of excerpts circulating at the same time, it appears that he referred to many texts in their original form.

The chronicles by Eusebius/Jerome and Sigebert of Gembloux

My initial curiosity was piqued by the works that formed the backbone of the *Chronicon*'s chronology. Specifically, the chronicle of Eusebius of Caesarea, which was translated and continued by Jerome, and the chronicle of Sigebert of Gembloux. It has been suggested that Helinand was familiar with Sigebert's work from the *Auctarium Mortui maris* – a manuscript dating back to the 12th century, housed in the Cistercian Abbey of Mortemer and now kept in Paris (Bibliothèque nationale de France, lat. 4863), which contains an augmented version of Sigebert's chronicle. If so, this manuscript could also have provided a plausible model for Jerome's text, which precedes Sigebert here.

Indeed, the *Auctarium* is a model for the *Chronicon* as regards Jerome: the two share many common alternative readings to the original text of Jerome. However, Helinand himself admits that he used at least another manuscript for this chronicle, which has not been identified yet. The *Auctarium* is normally the base source, and alternative data from the other manuscript are added as a complement. However, in some cases, Helinand states a preference for information that is not in the *Auctarium*, which means that he is relying on the other manuscript. Therefore, for him, there is no defined hierarchy between the two witnesses.

The *Chronicon* also shares with the *Auctarium* many common features in the text of Sigebert – additions, new dating of events, and rearrangements of information. However, it is important to note that Helinand sometimes deviates from the text of the *Auctarium* by redating particular events. Moreover, the last years of the *Chronicon* are rather different from the records of the *Auctarium*. It is therefore possible that the actual model of Helinand was something like a copy, slightly modified, of the *Auctarium*: a manuscript of Sigebert (and Jerome) copied for Froidmont Abbey?

The use of other chronicles and historical texts

Jerome and Sigebert's matrix was enhanced and frequently corrected by utilizing other chronicles and historical texts. Texts that provided the *Chronicon* with extensive supplements are Justin's *Epitoma Historiarum Philippicarum Pompei Trogi*, William of Malmesbury's *Gesta regum Anglorum*, Pseudo-Turpin's *Historia Karoli Magni et Rotholandi* regarding Charlemagne's conquest of Spain, and Baudri of Bourgueil's *Historia Ierosolimitana* concerning the first crusade. I have uncovered previously unknown details regarding the model that Helinand had in his possession for each of these sources, while occasionally revealing new information on each text's transmission and circulation in northern France during the 12th and 13th centuries.

I have collated several French and English manuscripts of the *Epitoma* that have never been studied before. These manuscripts date from the 11th to 13th centuries and have two key features that can open up new avenues of research. Firstly, it appears that many original lessons are present in these recent manuscripts that were missing from their ancestors. It is not clear how these lessons were recovered, but this validates how Helinand's quotations were presented, which was not possible to justify using the current editions. Secondly, in the Anglo-French manuscript tradition, there is a large corpus of marginal notes summarising the contents of the main text, which has been inherited from the earliest stages of the tradition and has been enriched and reworked over the centuries.

There were four authorial versions of William of Malmesbury's *Gesta regum Anglorum*. However, the *Chronicon* confirms the existence of another version that combined material from William's first and fourth versions. This was done by placing quires of the two versions side by side and inserting some lessons of one version into the other. Interestingly, a chronicle from the same period, the *Cronosgraphia* of Gui of Bazoches, also drew from this mixed version. Alberic of Trois-Fontaines's *Chronicon* later included large parts of the *Cronosgraphia*, in combination with Helinand's quotations and passages taken directly from the manuscript Troyes, BM, 294bis. This manuscript is a witness of the first version and was kept in Clairvaux from the second half of the 12th century onwards. It had already been used by two collections of *exempla* composed at Clairvaux around 1180, the *Collectaneum Clarevallense* and the *Liber Visionum et Miraculorum Clarevallensium* by Herbert of Torres.

The *Historia Karoli Magni* by Pseudo-Turpin has undergone several versions, but only a small part of its manuscript tradition has been studied and edited in detail. At present, it seems that Helinand used a version that had an important circulation in England and France and served as a basis for several translations produced in Northern Europe. However, the most significant clues in this regard must be inferred from Vincent's *Speculum Historiale* citing the *Chronicon*, as Tissier's edition neglected almost all of the Pseudo-Turpin material because of its fictitious nature.

Lastly, Baudri of Bourgueil's *Historia Ierosolimitana* is transmitted by about twenty manuscripts, the relationships between which have yet to be precisely established, and could be complicated by contamination phenomena. According to my analysis, the *Chronicon* appears to be particularly close to the manuscript London, BL, Stowe 56, possibly of Anglo-Norman origin and dating from the early 13th century.

For these four works, Vincent of Beauvais relied entirely on Helinand, from whom he selected his quotations by deleting the less interesting passages and reorganising them into an entirely

different historical and intellectual structure. I can thus suggest that for all the great histories Helinand had already massively exploited, Vincent chose to be content with his predecessor's work to devote his time and energy to the systematic exploitation of other texts, which he considered more interesting. Alberic, for his part, combined the Helinandian contribution with quotations taken directly from primary sources and extracts from competing works such as the *Cronosgraphia*.

Further classical, late antique and medieval sources

The *Chronicon* also draws upon a wide array of classical, late antique, and medieval sources of different natures. I have studied the scattered quotations and the series of extracts from some of them that Helinand has weaved throughout the text. For some of these texts, it is possible to identify the manuscript family to which Helinand's model belonged, as well as the milieu it may have come from. In certain cases, I can only suggest that the quotations were taken directly from the originals, rather than from intermediate sources or florilegia – a particularly fascinating discovery regarding rare classical sources. On the other hand, it should be noted that the quotations from works widely known sometimes come from late antique or medieval compilations.

I have been (re-)examining historical and pseudo-historical sources on Antiquity and the Middle Ages, including Dares Phrygius's *De excidio Troiae*, the *Historia Aseneth*, Curtius Rufus's *Historiae*, Sallustius's *De bello Iugurthino* and the *De coniuratione Catilinae*, Valerius Maximus's *Factorum et dictorum memorabilium libri IX*, Suetonius's *De vita Caesarum*, and Einhard's *Vita Karoli Magni*. I have also studied classical poetry and prose, such as Persius's *Saturae*, Seneca's *Tragoediae*, *Naturales Quaestiones* and *Epistulae*, Petronius's *Satyricon*, Statius's *Thebais*, Martial's *Epigrammata*, Sidonius Apollinaris's *Epistulae*, and the late antique comedy *Querolus*. The *Chronicon* also contains a large number of hagiographies, collections of miracles and *exempla* and visions of the afterlife: some of these sources are considerably abbreviated, while others occupy many pages. Several of these texts have a large number of witnesses, which have not all been well studied, and they are not always well edited. However, it is sometimes possible to describe the specific version or form used by Helinand and to highlight cases in which his testimony is particularly interesting and even unique in the contemporary panorama.

It should be noted that some authors are quoted in the margins of the *Chronicon* without actually being read by Helinand. These second-hand quotations mainly cover material on Antiquity. While some intermediaries are expected – such as Servius, Augustine, Jerome, Isidore, the *Glossa Ordinaria*, Solinus, Bede the Venerable, and Petrus Comestor –, others are more 'typical' of the

Chronicon. These include Heiric of Auxerre's *Collectanea*, the *Third Vatican Mythographer* – a collection of euhemeristic interpretations of classical gods composed before the middle of the 12th century in southern Germany –, and John of Salisbury's *Policraticus*, which was spreading right around that time on the Continent, especially thanks to the Cistercian Order.

Vincent inherited only some of these materials from Helinand. In many cases, he preferred to use florilegia or to recover complete copies of the sources to enrich or replace the abbreviated and rewritten formulations of the *Chronicon*. He also expanded its selection with quotations that Helinand had neglected. Alberic, on the other hand, lacked interest in Antiquity and therefore ignored much of these data. For historical and hagiographical texts, he often relied on Helinand, but he sometimes preferred to quote primary sources. The two types of contribution are often combined in different ways.

Sources, contradictions, and the role of the Auctor

The *Chronicon* is a compilation of quotations from various sources. They are sometimes used exactly as they were written, but often they are modified, abbreviated, and combined with excerpts from other texts. All these choices of content, sources, and structure reflect the author's interests and knowledge. However, there is another way to experience the author's presence in the text. Throughout the *Chronicon*, there are hundreds of explicit comments by him, which compare, criticize, explain, and enrich his sources. They are introduced by the marker *Auctor* and are more frequent in the early books due to the large number of different and controversial sources and themes. In the later books, they are fewer, more concise, and less varied. To understand Helinand's conceptual universe, I have offered a preliminary classification of these explicit interventions. This classification is based on the reasons that prompt Helinand to speak and the different means he uses to solve the problems he faces.

As a chronicler, Helinand's main concern is to accurately date events and characters. He consistently and skilfully discusses discrepancies and ambiguities in Jerome and Sigebert, and increasingly so when they are compared with other sources, like Orose, Justin and William of Malmesbury, but also Augustine, the Frankish annals, and pontifical biographies. To address these issues, Helinand intervenes to express his own position, explain why others are wrong, or interpret their opinions in a particular way to reconcile them.

However, the author takes a critical and almost philological approach to many themes, sources and contradictions. He attempts to remedy the weaknesses and information gaps in his

models through further reading, prior knowledge, or personal intelligence. For instance, in his writing, Helinand often criticises the philosophical or scientific theories of his characters. Entire chapters of the *Chronicon* are explicitly built on the controversy between the author and his sources because of their ideas or ways of presenting things. In the first books, biblical material is an important presence, and it poses many explanatory problems. Helinand intervenes to eliminate apparent contradictions, enriching the panorama of possible interpretations and providing some interpretations that seem to be his own. Sometimes, he points out the improper use of a word, explains an ambiguous expression, or establishes an equivalence between the words used by his different models.

At many points, the *Auctor* can also become a source in the true sense of the word, adding supplements to the main narrative. Some of these are, as one would expect from an author, information about his life (very rare), indications on the *Chronicon*'s structure and content – including the many cross-references to other books and chapters on related topics – and remarks on specific choices of themes and sources. But in many other places, Helinand substitutes his source mark *Auctor* for those of his models, and this is somewhat strange, as it seems to clash with the author's willingness to indicate his sources accurately. Indeed, these quotations usually do not deviate much from the original texts, and they do not differ from those passages Helinand labels with the names of the sources.

The Auctor, Alberic of Trois-Fontaines and Vincent of Beauvais

Alberic of Trois-Fontaines and Vincent of Beauvais also chose to make themselves visible in their works by placing ideas, judgements and information under the marker *A*(*u*)*ctor*. This can shed light on the themes they dealt with, the mechanisms by which they expressed themselves and the tendencies behind their works, including in comparison with Helinand. Admittedly, Alberic and Vincent adopted and sometimes reacted to some of Helinand's authorial interventions. But they also took responsibility for new reflections and much new information and assigned these materials a specific role in the architecture of their texts. Both can be critical of their subject matter, even if they are generally less critical than Helinand: Alberic also because he is not concerned with ancient history and focuses mainly on historical issues; Vincent because he tries to create a cohesive, flowing narrative without too many problematic points and digressions. This must be why he neglects most of Helinand's chronological debates and polemical or unhistorical reflections.

In Alberic's text, many authorial remarks are not introduced by the marker *Auctor*. Sometimes, it may have been lost due to transmission problems, or the author may not have written it, and sometimes it is replaced by the markers *Albricus* and *Albricus monachus*. Alberic pays much attention to the chronological organisation of events and to restoring them to the correct years, which he also tries to apply to the numerous data he extracts from epic poems. These personal comments are often the source of original hypotheses and lively polemics with predecessors. The importance of informative contributions increases as the work progresses.

Vincent contents himself with creating thematic units linked to a period rather than to a specific year. This is why he has marginalised chronological debates and recounts statements from the sources without systematically harmonising discordant data. On the other hand, the weight of informative interventions is very significant. Many quotations from recent and ancient sources, only sometimes retouched and reorganised, are attributed to the *Actor*, and chains of excerpts from different sources and whole sections are thus placed under Vincent's responsibility. There are also many indications of the *ordinatio* of the material, which help to create a balanced narrative and explain its logic and the author's intentions.

Helinand's taste for alternative data

There is another habit of the author Helinand that, although less visible, deserves to be highlighted. This says something important about his attitude as a compiler and historian and is directly related to the study of the *Chronicon*'s tradition and sources. Throughout the *Chronicon*, and particularly in the historical extracts, pairs of alternative readings have been created, whether proper names, numbers indicating age or duration, or even common nouns, which are often – but not necessarily – palaeographically close to each other. These variants come from different copies of the same work, from competing sources or are of unknown origin. Helinand may have invented a few here and there, having understood the mechanisms by which one word can morph into another, to remedy any errors in his sources and offer his reader the widest possible choice. In this way, the author of the *Chronicon* demonstrates that he can accept the ambiguities of his sources and even 'look for' such ambiguities. For him, authentic knowledge does not arise from a single point of view, but from the sum of all possible facets of an issue.

The transmission of Helinand's *Chronicon* through the works by Alberic of Trois-Fontaines and Vincent of Beauvais

Both Alberic's *Chronicon* and Vincent of Beauvais's *Speculum Maius* pose major problems when it comes to reconstructing their text and understanding their genesis and transmission. However, it is still possible to make an initial assessment of the borrowings from Helinand's *Chronicon*. This allows us to make significant progress not only in the knowledge of the *Chronicon*'s reception but also in that of the works that made use of it.

Alberic's Chronicon

Today, Alberic of Trois-Fontaines – an intellectual and historian who was no less passionate and innovative than Helinand – is experiencing renewed interest, mainly thanks to the work of Stefano Mula and Antoni Grabowski. This is necessary because there are still many uncertainties about Alberic's life and production, especially his *Chronicon*, published in 1874 in the *MGH* collection by Paul Scheffer-Boichorst. Alberic was born in the last decades of the 12th century, maybe in the Empire, and was possibly a monk at Clairvaux Abbey before moving to Trois-Fontaines, near Châlons-en-Champagne. His *Chronicon* briefly covers the first centuries of history and then extends over recent centuries up to 1241. It closely follows the chronicle of Sigebert of Gembloux and enriches it with chronological, historical, documentary, hagiographical, genealogical and even epic additions. Its main interests are ecclesiastical and imperial history, but it also deals with regions normally considered marginal. Alberic was at work between 1227 and 1252, but without completing his chronicle, which would then have been interpolated. It had an unfortunate fate, as only two late manuscripts have survived. The main problem with the 1874 edition is that its identification of the sources of each passage and its comments on Alberic's library have to be systematically revised, as they are often incorrect and incomplete. The author himself does not help much: he often indicates the provenance of his quotations, but this practice is far from systematic and is accompanied by several errors.

First, I have argued that Alberic may have used the same manuscript of the *Chronicon* as the one that Bertrand Tissier found at Froidmont a few centuries later. Secondly, I have given an overview of the material that Alberic drew from his predecessor and how he acclimatised it in his chronicle. Extensive quotations from William of Malmesbury's *Gesta regum Anglorum*, Baudri of Bourgueil's *Historia Ierosolimitana*, certain saints' lives and numerous chronological notes on the

Frankish kingdom, the papacy and recent history entered Alberic's *Chronicon* via Helinand. Their identification, however, can be problematic: they are very scattered, often abbreviated and restructured, placed in years different from those of Helinand and very often not explicitly attributed to him. On the other hand, Alberic has woven a complex work, in which he combines in multiple ways Helinand's quotations with those from the original sources and from other works – such as the *Cronosgraphia* of Gui of Bazoches – that used these same sources.

These analyses are complemented by Appendix 1 of my PhD. It provides a list of all the quotations Alberic made from the *Chronicon*, and then a list of possible quotations. The latter are passages that are identical both to Helinand's text and to the text of the original sources, from which they might come, as Alberic might have had them at his disposal. Finally, there are lists of quotations from sources attested in Helinand's *Chronicon* that Alberic has taken directly from the original texts or the *Cronosgraphia*.

The Speculum Historiale of Vincent of Beauvais

A systematic comparison of Helinand's *Chronicon* and Vincent's *Speculum Historiale* offers new insights into the profoundly different theoretical and practical criteria that governed the composition of two seemingly similar works. It also provides new clues about the historical and cultural contexts in which each author worked and how Vincent inherited and transformed his predecessor's materials. In the long term, the completion and refinement of these analyses will also lay the groundwork for an adequate assessment of how the *Historiale* filtered the Helinandian legacy to the benefit of the dozens of compilations that drew from it.

Based on the studies conducted in the previous sections of this PhD, I have proposed an initial assessment of the *Historiale*'s debt to the *Chronicon* and its many facets. First, the highly irregular distribution of Vincent's borrowings has been described, following what we know so far about the two works and their sources. Only a few scattered quotations from the first books of the *Chronicon* can be found in the corresponding books of the *Historiale*, with two sections of book 8 (on the soul and self-knowledge) and 11 (on the good king) that have been moved to *Historiale* book 30. However, from the end of *Historiale* 3, which draws on *Chronicon* 14, the quotations become increasingly systematic. Throughout *Historiale* 4-5 several chapters of *Chronicon* 15-18 are reused, roughly following their original order and for occasionally very large portions of text. As already noted, the relationship reaches its peak with the story of Alexander the Great. However, it is important to emphasize that Vincent also makes extensive use of previous books, to recount the history of Greece

and the lives of its philosophers and poets, the creation of the Persian kingdom and the first steps of Roman history.

Understanding the reuse of *Chronicon* 19-44 in the *Speculum Historiale* coincides with the identification of their fragments. For now, I can confirm and enrich what has already been said. Much of the historical skeleton of *Historiale* 6-7 is taken from the books of the *Chronicon* that followed immediately after book 18. After *Historiale* 7, we can only rely on scattered explicit quotations, because there are major changes in the structure of the books, the themes covered and the reference sources of the *Historiale*. It is therefore difficult to guarantee that the *Historiale* paralleled the *Chronicon*, not least because Helinand may have inserted heterogeneous material and some parts of the *Chronicon* were already lost to Vincent.

Finally, for most of the medieval history recounted in *Historiale* 24-30, Vincent draws heavily on the *Chronicon* and does so in a particularly faithful and systematic manner. He inherits from Helinand much of his skeleton and many enrichments from historical works, saints' lives, collections of *exempla* and accounts of visions. It is also true that Vincent, in the section corresponding to *Chronicon* 48-49, chooses to amplify his account with many new sources and gradually moves away from his predecessor.

Most of the borrowings from the *Chronicon* are implicit, i.e. the encyclopaedist places them under the names of the authors and under the titles of the works that Helinand had used and which he referred to in his text. Nevertheless, there are still no less than 150 occurrences of the source marker *Helinandus*, but of the implicit quotations, there are many more. There is another competitor, Vincent's own marker, *Actor*, under which at least a hundred quotations of the *Chronicon* have been identified. What remains to be explored, is why one source marker or the other is used. In principle, attribution to *Helinandus* could be used to introduce Helinand's ideas or particularly reworked passages, while *Actor* could show that Vincent appropriates Helinand's statements or filters his narrative in a significant way. But, as we have already seen, things are not that simple and cannot be clarified without meticulous analysis of each passage.

Extracts from historical texts, classical and especially medieval, constitute the *Chronicon*'s main contribution to the *Historiale*. They are quoted without major changes, only with some omissions, do not normally come from rare texts and constitute large parts of the skeleton of the first and last books. The importance of the *Chronicon* for the *Historiale* in terms of quotations from ancient authors is considerable, but Vincent also used alternative sources, such as classical anthologies and complete works. For example, the florilegia of classical works that follow the biography of each author in the central part of the *Speculum Historiale* seem to have little or no dependence on

Helinand, while the chains of classical quotations in the first books come largely from him. The work Vincent did with Seneca's *Epistulae* and the *Facta et dicta memorabilia* of Valerius Maximus as well as with some hagiographies and collections of miracles is particularly remarkable. Although some quotations are still from the *Chronicon*, they are interspersed with many borrowings from the original sources. Thus, episodes other than those in the *Chronicon* are often selected, or if the episodes are the same, they are recounted with more or different details, and with a wording closer to the original.

Sources for which Vincent has little or no reliance on the *Chronicon* certainly include the chronological accounts of Eusebius-Jerome and Sigebert. For them, Vincent had complete copies that he used in a very different way from Helinand. Because the *Historiale* is structured around characters and themes rather than chronology, such data are brought together in thematic passages at the beginning of specific chapters. If certain quotations come in via Helinand, it is only because they have been merged with quotations from other sources. Other chronological and historical sources seem to have been used independently of Helinand – such as the *Liber pontificalis* or the Carolingian material – while some Helinandian sources are simply ignored.

In conclusion, for Vincent, Helinand's *Chronicon* was as much a reference work as an anthology of some kind, from which he could select large sets of quotations or scattered passages to insert into his own architectural perspective. This has been made by copying them, slightly adapting and restructuring them, supplementing them with other source material or even substituting them with corresponding material from the full sources. The encyclopaedist feels free to adhere to Helinand where useful, and to depart from him if he offers digressions that are difficult to contextualise or quotes sources that Vincent does not need. This means that the extent to which the *Chronicon* is used also varies by the organisation and coherence of each part of it.

Vincent's use of Helinand in other works

Since the other parts of the *Speculum Maius*, the *Naturale* and the *Doctrinale*, obey non-historical structural criteria and rely on various sources unknown in the *Chronicon*, it is particularly difficult to identify implicit quotations. I have therefore limited myself to passages attributed to *Helinandus* while making some considerations on other extracts in light of the study of Helinandian sources. It seems clear that the borrowings from the *Chronicon* are occasional and largely already occur in the *Speculum Historiale*. The short and isolated quotations found so far come mainly from books 1-18,

and refer to God, angels, demons, the soul, natural phenomena, stones and animals, or are *sententiae*, reflections on the good king, etc.

The *De morali principis institutione* by the same Vincent also contains implicit quotations from the *Chronicon*. Still, these all seem already attested in the *Speculum Maius*. I have critically re-examined the indications of the editor Robert J. Schneider, who mistakenly recognised some excerpts as coming from the *Chronicon* while neglecting some quotations that derive from it.[6]

These reflections are supplemented by Appendix 2 of my PhD. All the borrowings from the *Chronicon* that are currently known are listed, according to the order of the books and chapters of the *Speculum Historiale*, with shorter lists for the *Speculum Naturale*, the *Speculum Doctrinale* and the *De morali principis institutione*. As for the *Historiale*, not only the verified quotations are indicated, but also the possible borrowings, and cases where Vincent could have used Helinand's work but preferred the more detailed text of the original sources.

Further investigations of the Speculum Historiale

Finally, I laid the foundations for two important studies, which I intend to develop systematically and collaboratively over the coming years.

On the one hand, Vincent drew many extracts from a source that rivals the *Chronicon* in terms of classical heritage. This is the *Florilegium Gallicum*, the most important medieval classical florilegium, which was compiled in the 12th century in north-central France based on no fewer than thirty authors from the entirety of Latin classical literature. Although it has been known for about a century, thanks to the studies of Berthold Ullman, that Vincent was probably the first and one of the most important users of the *Florilegium Gallicum*, there is no exhaustive list of his quotations, nor a detailed analysis of his methods of reuse, and it is still controversial exactly which manuscript he used. For now, I have limited myself to some surveys, because a decisive leap forward in the development of these investigations will only be possible if the *Florilegium Gallicum* is restudied in its entirety. This is what is currently doing Silverio Franzoni, whose recent doctoral thesis on the *Florilegium Gallicum*[7] will soon be turned into a monograph, and who is planning a future complete edition of this extraordinary document.

[6] R. J. Schneider (ed.), *Vincentii Belvacensis De morali principis institutione*, Turnhout, 1995 (*Corpus Christianorum*, *Continuatio Mediaeualis*, CXXXVII).
[7] S. Franzoni, *Ricerche sul "Florilegium Gallicum" (verso un'edizione critica)*, Scuola Normale Superiore (Pisa) and École Pratique des Hautes Études – PSL (Paris), 2022.

On the other hand, I have for the first time analysed some macro- and micro-textual divergences between the earliest versions of the *Speculum Historiale* and the last one, published many times between around 1470 and 1624 (the last edition, published in Douai, is the one normally considered the reference). The main problem with the earliest versions is that they are only available through manuscripts. They differ greatly from each other and from the last, and although much has been done on the genesis and structure of each of them[8], much remains to be done, especially on a smaller scale. Starting with a systematic exploration of the earliest versions of the *Historiale* is thus the only way to get to know the text and its metamorphoses, to get a truly complete picture of what the *Historiale* should have been, and to grasp the evolution of the intellectual tools and techniques that underpinned the creation of the most ambitious of all medieval encyclopaedias.

Conclusion: unlocking Helinand's laboratory

The reflections gathered in my doctoral thesis are far from being an exhaustive review of the culture of Helinand of Froidmont, his library, his profile as an author and historian, and the genesis and reception of his *Chronicon*. The tradition of books 1-18, 19-44 and 45-49 needs to be studied in more detail, dozens of sources and their contemporary circulation have yet to be analysed, and the works of Alberic and Vincent need to be examined much more thoroughly. Nevertheless, a reasoned presentation of the new philological and historical paths I have opened, accompanied by an overview of future perspectives, may be useful, and this will be the aim of the monograph into which I am currently converting part of my doctoral thesis.[9]

However, to reconstruct the intellectual techniques and tools that governed Helinand's work, the genesis of his whole production and how his materials were assembled and then disseminated in other Cistercian abbeys, one must go beyond the *Chronicon* itself. As I said at the beginning of this summary, this can be done by looking at Helinand's sermons, transmitted in Tissier's 1669 edition and in two 14th-century manuscripts (Paris, Bibl. Mazarine, 1041 and BnF, lat. 14591), and at some collections of *exempla* produced around Clairvaux in the early 13th century, which made use of Helinand's working materials.

[8] These results are excellently brought together on https://www.vincentiusbelvacensis.eu.
[9] The provisional title of the monograph is *Le Chronicon d'Hélinand de Froidmont. Nouvelles perspectives, nouveaux enjeux* (*Instrumenta Patristica et Mediaevalia*, Brepols).

While studying the sources of the *Chronicon*, I realised that three collections of *exempla* (the *Collectio exemplorum Cisterciensis* of the manuscript Paris, BnF, lat. 15912 and the collections of the manuscripts Paris, BnF, lat. 14657 and 3175) contain a very particular set of materials. For some sources, they often match with the innovations that Helinand inserted in the *Chronicon*, while also transmitting original material that does not appear in it. For other sources, the collections bear witness to a text that is already very close to the *Chronicon*. Sometimes, they include elements that are overtly halfway between the original sources and the *Chronicon*.

To explain all these phenomena, I had to postulate that the collections depend on Helinand's working materials, in which he annotated extracts from his sources more or less faithfully and extensively, hence editing them differently according to whether he wanted to insert them in his chronicle or in his sermons. Comparing systematically the *Chronicon*, the sermons and the three collections of *exempla* will then allow us to reconstruct the gradual evolutions that these materials underwent, and this approach will get us straight into the author's laboratory. We will therefore discover how Helinand's sources, thoughts and working conditions changed over time and circumstances, as well as the way his legacy was reinterpreted by his Cistercian brothers in response to the strong identity crisis of their time.

Recent publications dealing with Vincent of Beauvais

2021

Florence Ninite, 'The contribution of the *Speculum historiale* to the history of the Latin *Risālat al-Kindī* and the *Corpus cluniacense*', in C. Ferrero Hernández and J. Tolan (eds.), *The Latin Qur'an, 1143-1500. Translation, Transition, Interpretation*, Berlin (De Gruyter), 2021, pp. 139-158.

Florence Ninitte, '*Secundum fratrem Vincentium* : qu'ont retenu les lecteurs du *Speculum historiale* au sujet de l'islam ? Le cas de Giovanni Colonna et de Laurent de Premierfait', in G. De Callataÿ *et al*. (eds.), *Bilan et perspectives des études sur les encyclopédies médiévales*, Louvain-la-Neuve 2021 (Publications de l'Institut d'études médiévales), pp. 243-269.

2022

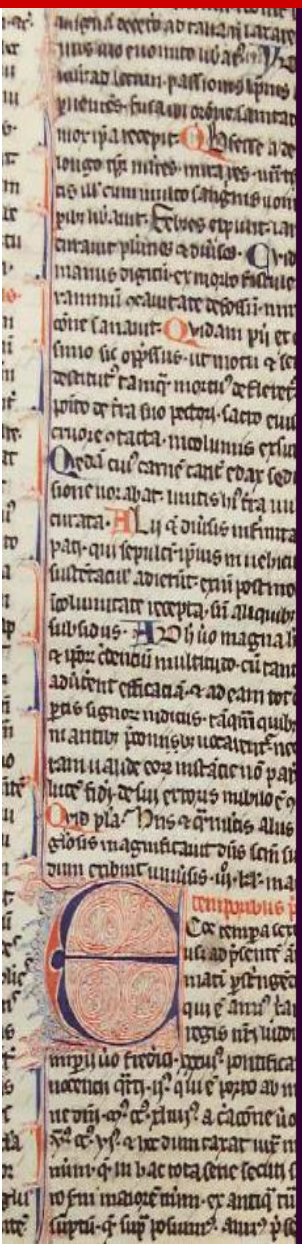
Yannick Brandenburg, 'Excerpts from Vat. lat. 4929 in the *Florilegium Angelicum*, the *Florilegium Gallicum*, and Vincent of Beauvais', in Silverio Franzoni, Elisa Lonati et Adriano Russo (eds.), *Le sens des textes classiques au Moyen Âge. Transmission, exégèse, réécriture*, Turnhout 2022 (Recherches sur les réceptions de l'Antiquité, 4), pp. 63-79.

Marilena Panarelli, 'The Dominican Botanical Culture: the Rehabilitation of *Curiositas* in Albert the Great's *De vegetabilibus* and in Vincent of Beauvais' *Speculum naturale*', in Andreas Speer and Robert Maximilian Schneider (eds.), *Curiositas*, Berlin / Boston (De Gruyter) 2022, pp. 376-394.

2023

L. E. E. Hye-Min, 'Natural crises in Vincent of Beauvais's *Speculum Historiale*', in 서양중세사연구 [*Journal of Western Medieval History*], 52 (2023), pp. 107-156.

Michiya Suzuki, 'Perceptions of Islam in 13th century France: The Mirror of History (*Speculum Historiale*), compiled by Vincent de Beauvais', in 東洋大学 : 東洋大学文学部紀要. 史学科篇 [*Bulletin of Toyo University, Department of History, the Faculty of Literature*], 48, 3 (2023), pp. 233-264 (text in Japanese only).



Colophon

Editors: Dr. Hans Voorbij and Dr. Eva Albrecht
Postal address: Blasiusstraat 47 – 8972 Krombeke (Poperinge) – Belgium
Email: info.vincentiusbelvacensis@gmail.com

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